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American Art News

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NEW YORK, OCTOBER 12, 1918

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ANOTHER ITALIAN ART SALE

It is understood in art circles that the art auction season is to open again this year with an important sale, probably in late November, of rare and valuable Italian antiques, old furniture and Greek and Roman antiquities, from a noted art firm of Naples and New York. The sale, if it takes place, will rival the first Volpi sale of 1916, and the Bardini sale of last November, in the importance and value of the objects to be offered.

BIXBY LIBRARY NOT SOLD

The story in circulation to the effect that the famous collection of MSS. and autographs owned by William K. Bixby, of St. Louis, has been sold to Mr. Henry E. Huntington, is denied on good authority. The Bixby collection is said to be valued at about \$400,000, and those in a position to know state that he does not intend to part with his literary treasures.

GERMAN ART AT MUSEUM

An article, entitled "Unmasking the Museum Conspirators," by William B. McCormick, associate editor of the Army and Navy Journal, formerly art critic of the N. Y. Press, describes how the Reisinger fund of \$50,000 left to the Metropolitan Museum for the purchase of German paintings and sculpture operates to maintain German influence in the United States.

Mr. McCormick, to a N. Y. Sun reporter, added to his published statement the explanation that persons of influence in this country had been made the victims of German effort to foist German art upon the American public. The Reisinger fund can be used only for the purchase of German art objects, and Mr. McCormick said it was unfortunate that under the present direction of the museum worthless modern productions were obtained, whereas it was necessary to go back at least as far as Durer to find any German art of value.

The magazine article relates how Hugo Reisinger came to the United States, made a fortune in the coal business in New York City, married a Busch heiress of St. Louis and left the fund by which German artists were to profit by American dollars. The writer points out that Josef Stransky, conductor of the Philharmonic Orchestra, who is an Austrian subject, has recently profited by disposing of German paintings to the museum. He records also the fact that Director Robinson studied at the University of Berlin, is a member of the Imperial German Archaeological Institute and a knight of the Prussian Order of the Red Eagle, third class.

In conclusion, referring to the abolishment of German opera, the writer declares "it is time that our greatest art museum put German pictorial art in its cellar so that it shall never be a blot and a stain before the eyes of the American people."

Edward Robinson, Director, when told of the article, said that it was evidently "sensational" and that he wished to make no reply or comment regarding it.

CHASE ESTATE \$60,525

The appraisal of the estate of the late William M. Chase, who died Oct. 25, 1916, indicates an estate of \$60,525. After deductions the net estate is valued at \$34,956. The gross estate included the following: Real estate, \$6,455; cash, \$375; personal effects, \$53,705. The last item includes \$44,044 realized from the sale of the artist's collection of paintings.

The beneficiaries include his widow, who is left \$9,503, and six daughters and two sons, who are each left \$3,181.56.

ARTISTS' WAR SERVICE LEAGUE

An organization called the Artists' War Service League is in process of organization here for the benefit of artists of all professions who have been wounded or incapacitated during the war.

The home of Mark Twain at Redding, Conn., has been offered by his daughter, Mme. Gabrilowitsch, as a home for convalescents. The initial membership committee includes the names of Daniel C. French, Rudyard Kipling, Enrico Caruso, and other notables. Not only professionals, but all art lovers are eligible to membership.

ART SALON IN HAVANA

The Salon of Fine Arts of Havana, Cuba, which was founded early in 1916, has proved a success, and each year since its inauguration an exhibition of painting and sculpture has been given. Pres't Menocal has given it his earnest support, and although founded as a private institution, it has received substantial support from the national and municipal governments. It aims to give annual exhibitions of Spanish contemporary art in Havana as soon as transportation will permit getting the works from Spain. The Salon committee also hopes to arrange exhibitions of North American artists, and as the work grows to invite artists of other nations. The full title of the Association is "Association de Pintores y Escultores," Avenida de la Republica No. 2, Havana, Cuba. The officers are: Federica Edelman y Pinto (at whose solicitation the Salon was founded), Pres't; Leopoldo Romanack, Vice-Pres't; Sebastian Gelabert, Treas.; Aurelio Meloro, Vice-Treas.; Jorge J. Crespo de la Serna, Sec'y; and Enrique Guiral y Moreno, Vice-Sec'y.

FRENCH ARTISTS HONOR KIRBY

The successful sale, under the auspices of the American Art Association, in May, 1917, of paintings and bronzes by American artists for the benefit of the Fraternité des Artistes, represented in this country by the American Artists' Committee of One Hundred, when a net profit of \$12,000 was realized for the relief of the widows, orphans and other dependents of French soldier-artists, is well remembered.

The important services and generosity of the American Art Association in the enterprise were recognized soon afterward by the Council of the Fraternité des Artistes by its voting for presentation to Mr. Thomas E. Kirby the Plaque of the Fraternité, which is given to distinguished benefactors of the fund. The plaque, a photograph of which is reproduced on this page, is the work of the famous sculptor, the late Antonin Mercié, and the gift of recognition has recently been received by Mr. Kirby through the French Embassy at Washington, accompanied by a letter from the Em-

ART ON "AVENUE OF ALLIES"

"The artists of N. Y.," says the N. Y. Times, "have long been seeking a great exhibition gallery in which to show their paintings and sculpture. The war has given it to them for the period of the Fourth Liberty Loan drive, and they have used their opportunity for the most unselfish end, dedicating their exhibits to the service of their country and doing some of their finest work gratuitously in order to persuade the public to the utmost of zeal in buying bonds and putting an end to bondage. The exhibition has been planned and arranged under the direction of L. C. Boochever, Chief of the Window Displays Bureau, Liberty Loan Committee; Augustus V. Tack, Chairman of the Subdivision of the Art Advisory Committee, and Lieut. H. Ledyard Towle. From 27 St. to 59 St., on both sides of Fifth Ave., every prominent establishment has offered its windows, and these constitute the exhibition gallery provided for the artists by the war—one decorated with all the splendor and pomp of victory, along the fairest avenue of the world, and open for the next two weeks to the largest public ever invited to an art exhibition. Certainly such conditions should inspire co-operative effort of a high order, and the result shows that the artists, who rank among the foremost in the country, have not been dull of mind or heart in meeting the unusual requirements."

A carefully selected list of painters and sculptors was prepared by the committee in preparation for the plan of showing their exhibits on Fifth Ave., a plan unique in the history of cities, and the artists were asked to do a definite thing—namely, to paint or model a subject for some specific window, the motive of the work in each instance to be patriotic in character and to relate especially to the Liberty Loan drive. The invitation was accepted without exception. The work was ready on time and in place, and today forms part of a scene that never can be forgotten by anyone fortunate enough to be one of the public thronging N. Y.

"In the windows of the shops the pictures and statues are hard put to it to hold their own in interest against the bannered beauty of the street itself, but they are doing it, and are communicating their one message with a dashing vivacity in accord with the visible spirit of these courageous days. It is inspiring to find such veterans of art as Edwin Blashfield, Gari Melchers, Francis and Bolton Jones, William Ritschel, Waugh, Whittemore, Herbert Adams and others standing shoulder to shoulder with the younger men and showing no less fire and vigor than they; showing, indeed, in certain instances, even a livelier appreciation of the significance of the hour and its appropriate task."

Dwight Franklin has turned aside from his museum work and his creation of geographical models to execute a series of vivid scenes based upon the war and its desolation. This series now constitutes window displays at Lord & Taylor's, Fifth Ave. and 38 St., and is a feature on the "Avenue of the Allies."

Solon H. Borglum has also contributed a group entitled "Backing 'Em Up," which shows helmeted soldiers on the firing line and frenzied horses rushing forward to share in the battle.

A vigorous military painting by Frederic Remington constitutes a window display at the Holland Gallery, No. 500 Fifth Ave. It depicts the commander of a Western troop on his mount in a desert, fringed with low-lying hills, where colorful sky blends well with the arid plains.

Blashfield's "Carry On"

"No painting in the exhibition tells with a greater measure of saliency than Mr. Blashfield's 'Carry On.' The artist's long experience as a mural decorator, with a decorator's problems in making pigment speak across great distances, has stood him in good stead, while the mingling of symbol and reality in the composition is the natural language of his formed and dedicated style."

"It is interesting to see how well many of the artists whose taste is for intimate treatment of their subject have risen to this demand, often excelling their bolder companions in the clear definition and breadth of their work. Francis C. Jones, for example, in 'The Trail of the Hun,' departs wholly from the style of his contributions to the regular Academy exhibitions."

"Bolton Jones is more within his known range in his two pictures supplementing each other; the one a painting of a pleasant American village with its background of yellow fields and blue hills, and the other a destroyed French town."

"Augustus Vincent Tack has a brilliant figure study, the broken color of the robe telling against the corn yellow of the background as bluer than would be possible with any solid application of the pigment, Teuton example to the contrary notwithstanding."

(Continued on page 2)



PLAQUETTE OF THE FRATERNITÉ DES ARTISTES
Presented by the Fraternité to Mr. Thomas E. Kirby

INDEPENDENT ARTISTS' SHOW?

A director of the Society of Independent Artists of N. Y., in investigating the question whether or not the society would be able to hold an exhibition the coming season, made the significant discovery that, of the members known to him, 50 per cent were either in service at the front or in training.

ART COLLECTION FOR MEMPHIS (?)

Judge William C. Clopton, of Helena, Ark., has at his home in Atlantic City a unique collection of original art of deceased masters, ancient and modern, which it has been a labor of love to gather together by competent judges of art from all quarters of the globe. It consists of 165 pieces, which he is somewhat disposed to donate to the city of Memphis.

bassador, M. Jusserand, and the compliments of M. Léon Bonnat, president of the Fraternité.

HANFSTAENGL CLOSES SHOP

Herr Franz Hanfstaengl, the friend of Count Bernstorff and former advocate of the cause of Germany, and who for the past two years or more held a series of "Removal" and "Special" sales in his art shop under the Lorraine at Fifth Ave. and 45 St., said shop having been the only art dealer's place in the city to remain undecorated with the American flag, has finally closed the shop, and, it is reported, has retired from the art business.

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ART ON "AVENUE OF ALLIES"

(Continued from page 1)

Kenneth Frazier's beach scene of children bearing a burden from which the legend implores us to relieve them, also is notable for the high key in which it is painted. A good example of how weak color may be made to do its duty if the scale and the values are carefully considered is found in Frank Vincent Du Mond's picture of our boys in olive drab—youthful, pathetic faces busy with their bayonets against a foe not youthfully appealing.

"Among the paintings in which a cheerfulness of general effect is maintained in the face of all manner of horrors is that by F. W. Benson, in which a woman with two children is fleeing from a burning village.

"A group of pictures of quite another inspiration express the artist's emotion in terms of color and dark and light with no special concern for objective truth. William Ritschel's 'The Lust of Conquest' belongs to this group. George Bellows has made use of every agency for the communication of horror in his picture, 'The Germans Arrive.' Prussian officers are cutting off the hands of a lad and throttling a woman; other atrocities are indicated in the subsidiary groups. The treatment is characteristic and familiar to a public acquainted with the artist's pugilist subjects.

"Symbolism, naturally, is plentiful and a very right resource when personal experience is lacking. Henry B. Fuller shows a grim young Columbia pushing back the Beast. Colin Campbell Cooper paints serious young soldiers and calls them 'Crusaders.' Arthur Spear shows the Kaiser wounding with his bayonet the crucified figure of Christ. Rittenberg shows a young figure with flying hair and the resilience that is France hailing the Americans, etc. The most impressively abstract symbol of the cause for which all is done in the statue by Cartiano Scarpitta, 'The Spirit of Christianity Crushing Autocracy,' a veiled seated figure, compact and unified in mass, pressing between slow muffled hands the Prussian helmet.

"Another fine piece of sculpture, conceived in a very different mood and more learned in execution, is the figure of a woman warrior by Herbert Adams, a close-knit, thick-set figure with bland outlines and full modelling, in breastplate and holding a torch, with draperies flying backward like wings as she advances.

"The landscape and marine painters have had their chance with the battlefields of land and sea; the painters who have made labor subjects their own are in their element with shipbuilding and munition making scenes. The pinnacle of realism is reached in the miniature models designed by Dwight Franklin, whose medieval hall at the Metropolitan Museum has drawn much attention from museum visitors. Many kinds of media have been used. There are sketches in charcoal and pastel, watercolor paintings and oil paintings. Many types and degrees of talent have thrown themselves into the plan with equal energy, if not with equal success.

"The names of artists whose work has not been mentioned show how widely the net was cast: C. S. Chapman, John C. Tidden, A. C. Goodwin, Leon Kroll, Mahonri Young, C. L. Bull, Allen Tucker, Jonas Lie, L. I. Roush, F. Waugh, A. N. Fuller, Albert Hetter, W. T. Smedley, D. Volk, H. Prellwitz, C. F. Gruppe, G. Beal, W. Davis, E. Blumenstein, H. G. Ryder, O. Rouland, J. C. Phillips, Lillian Geneth, H. Giles, C. Symons, A. E. Powell, A. Becher, E. H. Potthast, G. Luke, G. Inness, Jr., Carl Blenner, P. R. Goodwin, C. S. Weaver, J. M. Lichtenauer, J. Ward Dunsmore, Carroll Bill, H. Cady, C. Hopkinson, G. Ross, R. Beal, J. Tyler, Von Gottschalk, H. Raleigh, H. Renwick, C. H. Wright, E. Torrey, H. MacNeil Hugh Ferriss, F. R. Stoddard, T. Oakley, Arthur Dove, H. L. Towle, F. L. Mora, W. Pogany, G. Smith, G. R. Barse, Jr., P. Dougherty, J. Boston, E. Clark, L. Mielziner, M. Bewley, F. De Haven, E. Speicher, W. W. Gilchrist, B. Williams, E. Graecen, and W. Varian.

President's Portrait for Italian Government

Over 50,000 Italians, headed by the most prominent American residents of the race in this country, have already signed petitions to have President Wilson sit for his portrait, to be painted by Giuseppe Trotta, an Italian artist, to be presented to the Italian Government as a token of the work of the Americans of Italian birth in the liberation of Italy in the world war. The painting is to be hung in the Government's art gallery and is to be the gift of the American residents of the race to the Italian Government.

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RARE FABRICS

EXHIBITIONS NOW ON**Paintings by Modern Americans**

An admirable selection of works by Americans of the "modernist" school forms the opening exhibition of the season at the Montross Gallery, 550 Fifth Ave., now on to Oct. 26.

The 24 pictures in this display are hung to the best advantage, the arrangement showing excellent taste and much discernment in values.

Max Kuehne's "Gloucester—Gray Day," and "Gloucester" are among the most striking canvases on view. The soft, hazy atmosphere enshrouding the well known scene in the first named picture lends an added charm of mystery to the reds and blues of the houses, while the brilliant color of the second sounds a note of joy and sunshine, most effective in contrast with the subdued tones of its pendant.

Guy Pène du Bois is to be congratulated on his "Landscape—Bernardville," one of the best examples of his work, brushed with brilliancy and finish, a delightful canvas that must be placed in the first rank of this exhibit.

A group of 8 small watercolors by Amos S. Engle, executed "over there," commands attention. The interest of these little sketches is poignant, the varied scenes depicted conveying an impression of reality and vividness that seem to bring one in touch with them.

"After the Shower" and "The Maine Cove," are typical works by Gifford Beal, brilliant and colorful. The wondrous blues and greens of the Maine coast are realistically rendered. Eugene Higgins shows "Over There," a fantasy in a low key, with a company of soldiers marching like phantoms across the landscape, and thrown into relief by a deep blue sky. Karl Anderson's "The Pool" is delicately conceived and executed. George Bellows, Randall Davey, Leon Kroll and Eugene E. Speicher show interesting portraits. George F. Of, Walter Pach, Paul Rohland and Andrew Dasburg have sent examples of "Still Life" and flowers, all good. Allen Tucker's "The Barn" and "The House on the Hill," are characteristically treated.

"Black and White Cow" by John Sloan is in this artist's best style. C. Bertram Hartman's two landscapes are well up to the general standard of the display.

Flemish Art in Belgian Block

Flemish artists are well represented in the timely exhibition of their works at the Ehrich Galleries, 707 Fifth Ave., on the block dedicated to Belgium during the present Liberty Loan Drive. A magnificent Rubens, "The Hunt," is aglow with life and action, and suggests having served as an inspiration to Adolph Schreyer for his brilliant portrayals of Arab horsemen. Two fine Van Dycks, one the celebrated portrait of the Earl of Northumberland, add to the value of the exhibit. A David Teniers, a portrait of his wife seated in the foreground against a landscape background with a mediaeval castle, is a remarkably fine example of the great artist's work. Another important canvas is a XV century triptych by Henry De Bles, painted on wood. The left panel represents the Nativity, the center panel the Adoration of the Magi, and the right panel the Flight into Egypt.

In the Ehrich Print Gallery there is a collection of 51 Belgian prints, by Frank Brangwyn, D. Y. Cameron, John W. Cotton, L. F. Bertrand, George Seney and others.

Autumn Show at Daniel Gallery

The autumn season opens at the Daniel Gallery, 2 W. 47 St., with an exhibition of modern art by certain of the "stars" of the gallery, to continue through the month. Rockwell Kent is represented by a large snow scene. Samuel Halpert, by a still-life and a flower-piece, and Man Ray by "Ridgefield."

Historic Picture at Kennedy's

A painting of the U. S. Frigate "Constitution," by S. Salisbury Tuckerman (1876) is on exhibition at the gallery of Kennedy & Company, No. 613 Fifth Ave. The frame is decorated with a billet of oak which is a portion of the original "Old Ironsides." The work shows the famous ship with all her canvas spread, and as she looked in what has been called "The Chase of the Constitution," and as she appeared on July 17, 1812, five days after leaving Annapolis, bound for N. Y., and when the British squadron, under the command of Captain Broke, was sighted.

Muller-Ury's Cardinal Farley

A portrait of the late Cardinal Farley, painted by A. Muller Ury, is on exhibition at the Ralston Gallery, No. 567 Fifth Ave. The portrait is in three-quarter length and the prelate is shown seated, wearing his canonical robes. A red cloak is thrown over his left arm. The jeweled pectoral cross depends from a cord about his neck and he wears a scarlet biretta. In his left hand he holds a service book. The cardinal's hands and the lace of his robe are almost microscopic as to detail.

The kindly full face is exquisitely brushed and the likeness is speaking. The portrait is eminently characteristic of the artist.

Murals at Kimbel's

An exhibition of murals and interior decorations is now on at the galleries of A. Kimbel & Son, Inc., No. 12 W. 40 St. An oil of a Norse ship off the Norway coast, by Harry Vander Weyden, is an excellent example and other exhibits are a XVII century verdure tapestry, a pole screen originating in England and utilizing an English sampler, a French Chausuble of about 1780, an old Italian reliquary, circa Charles II, and the "Mask of a Dying Warrior" in bronze, by Segaffin, a pupil of Rodin.

French Soldier-Artists' Works

An exhibition of 2,000 works by French soldier artists has come here to be shown in the larger cities throughout the country. The exhibition opened in Chicago in September, at the Art Institute, and will go to St. Louis, Springfield, Ill., and other cities of the Middle West before coming to N. Y. and Boston. It is the largest collection of war paintings yet made, exceeding in size and in variety of interest those shown last winter in Paris. Eighty-six soldier-artists are represented by groups of paintings and sketches, which are sold for the benefit of the soldiers and their families, and the exhibit is held under the auspices of the French Government and the U. S. Committee on Public Information.

F. S. Lamb's Lafayette Mural

A large mural by Frederick S. Lamb, intended for the decoration of a L. I. City canteen, for the duration of the war, is on exhibition at the National Arts Club, Gramercy Park.

The work pictures "The Landing of Lafayette at Georgetown in the Spring of 1777" to offer his services to the U. S.

The scene is laid on a landing stage. The Marquis de Lafayette, in ceremonial attire and wearing his dress sword, and accompanied by the Baron de Kalb and one other of his 11 officers, advances to meet the American contingent which is pleasantly massed at the right. The ship purchased and armed by Lafayette is shown riding at anchor at the left. The sea in the middle distance is as a mill pond in smoothness and quietness. The low-lying hills of the coast-line are touched with pinkish tones.

Art Show at Whitney Studio

The Whitney Studio Club, No. 147 W. 4 St., is showing for an indefinite period some 46 pictures, including 12 Whistler etchings and lithographs, belonging to Mrs. Harry Payne Whitney.

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Photos of French Churches in Brooklyn

In the print galleries of the Brooklyn Museum there is now on to Oct. 21 a second exhibition of enlarged photographs of French cathedrals and churches in the war zone. The total number of exhibits is 129, including 15 enlargements of the unusual dimensions of 40x56, 41 of dimensions of 25x35, and 73 of dimensions approximately 20x22 (inside measures without including mounts or frames). The cathedral of Rheims is represented by 55 enlargements and the churches of St. Remi and St. Jacques at Rheims by 11 enlargements. There are 16 for the churches of Châlons-sur-Marne, 10 for the church of St. Quentin, 5 for Rouen Cathedral, and 7 for St. Ouen at Rouen.

The purpose of this exhibition is to demonstrate the existence in all the mentioned churches of constructive refinements hitherto generally unnoticed or unappreciated by antiquarians and architects, aside from various notable recent exceptions which have been due to the Brooklyn Museum research represented by these photographs.

The exhibition has a threefold interest; partly relating to the question of repairs for many of the churches illustrated and the importance of considering their constructive refinements if such repairs are undertaken. Secondly, the exhibition bears on the general question of repairs in other churches and cathedrals of Northern France. Thirdly, aside from the illustrations of constructive refinement so far mentioned, the Museum photographs offer a remarkable and unique illustration of the picturesque beauties of French Gothic churches and cathedrals.

Britain's Efforts and Ideals

"Britain's Efforts and Ideals in the Great War," an official exhibition of lithographs by Frank Brangwyn, Muirhead Bone, Charles Shannon, Edmund Dulac, Augustus John and other prominent artists, is on view in the casino at Stockbridge. The exhibition was seen in N. Y. last spring, and has since then visited various art museums. After leaving Stockbridge the collection will be shown at the Cleveland Museum, the Rhode Island School of Design, the Library of Congress and the Detroit Museum. Invitations have been received by the management to take it to other museums, and also to Canada and Hawaii.

Oils by F. C. Yohn

F. C. Yohn is showing a series of five oils at No. 599 Fifth Ave., originals of reproductions in the October Scribner's, "The Spirit that Wins," "British Cavalry Cutting Out a German Gun in a French Village," "Cleaning Up the Village," and "Red Cross Workers."

"Two Sisters" for Chicago

Mrs. Marshall Field of Chicago has acquired for her private collection the picture, "The Two Sisters," by Eben Comins shown in the third annual exhibition of the Gallery on the Moors, East Gloucester.

The College of the City of New York announces a course of lectures on the appreciation of modern art, by Prof. Leigh Hunt to be given at the college on Tuesdays at 4.15 P. M. The public is admitted free.

The publication known as the "Art Student" has been taken over by the "Touchstone Magazine."

Important Examples of
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ART WAR TAX

The provisions of the proposed revenue bill now before the Senate Finance Committee which most interest and concern the art trade are as follows:

Title IX—Excise Taxes

Sec. 900. That there shall be levied, assessed, collected and paid, in lieu of the taxes imposed by Section 600 of the Revenue Act of 1917, upon the following articles sold or leased by the manufacturer, producer or importer, a tax equivalent to the following percentages of the price for which so sold or leased: (15) Tapestries and textiles for furniture coverings or hangings in the interior decoration of buildings, 10 percentum.

Sec. 903. That there shall be levied, assessed, collected, and paid upon sculpture, paintings, and statuary, sold by any person other than the artist, a tax equivalent to 10 percentum of the price for which so sold.

Sec. 904. That each manufacturer, producer, or importer of any of the articles enumerated in Section 900 or 902, and every person selling any article enumerated in Section 903, shall make monthly returns under oath in duplicate and pay the taxes imposed on such articles by this title to the collector for the district in which is located the principal place of business. Such returns shall contain such information and be made at such times and in such manner as the Commissioner, with the approval of the Secretary, may by regulations prescribe.

Sec. 905. (a) That on and after Nov. 1, 1918, there shall be levied, assessed, collected and paid a tax equivalent to 20 percentum of so much of the amount paid for any of the following articles as is in excess of the price hereinafter specified as to each such article, when such article is sold for consumption or use: (1) Carpets and rugs, including fiber, on the amount in excess of \$5 per square yard; (c) The taxes imposed by this section shall be paid by the purchaser to the vendor and shall be collected, returned and paid to the U. S. by such vendor in the same manner as provided in Section 502.

Sec. 909. That upon all articles (other than second-hand articles) enumerated in Section 900 upon the sale of which no tax was imposed by Section 600 or 602 of the Revenue Act of 1917, and which on the day after the passage of this Act are held and intended for sale by any person, there shall be levied, assessed, collected, and paid a floor tax equivalent to the tax imposed by Section 900 of this Act upon the sale of such articles. This tax shall be paid by the person so holding such articles.

The taxes imposed by this section shall be assessed, collected, and paid in the same manner as provided in Section 1306 in the case of floor taxes upon articles upon which the tax imposed by existing law has been paid.

At a special meeting of the recently formed American Art Dealers' Association held at the Hotel Gotham Dec. 17 last, it was the sense of the meeting to leave to the committee to decide what further steps, if any, were to be taken in Washington. The committee decided to "leave well enough alone," so that the Association will take no further steps in the present state of the legislative proposals in this connection, and not unless the Senate Finance Committee proposes adversely.

EXCHANGE OF COURTESIES

The following cablegrams and letters, exchanged between the newly formed art dealers' associations of New York and London and the older one of France, tell their own story of mutual goodwill:

London Greets New York

(Cablegram)

London, July 17, 1918.

American Art Dealers' Association,
556 Fifth Ave., New York.

The Antique Dealers' Association of 1 Duke St., St. James, send greetings and best wishes for the success of your association.

Livingstone Baily, Sec'y.

New York Responds

(Cablegram)

Sept. 18, 1918.

Antique Dealers' Association,
1 Duke St., London.

Your good wishes highly appreciated.

Robert Macbeth,

Sec'y American Art Dealers' Ass'n.

Paris Sends Congratulations

Pres't American Art Dealers' Ass'n,
New York.

Dear Sir:—I hear with great pleasure of the foundation of your Association. Allow me to send you all my best wishes for the prosperity of your Syndicate, and, being myself President of the Chambre Syndicale des Négociants en Tableaux et Objets d'Art de France, numbering nearly 1,000 members, I should be very glad to be an active member of your Syndicate, or, if possible, one of your trustees.

I am certain you will agree with me that your Association must work with ours, on the same basis, and we ought to join in the interest of both.

Hoping to hear soon from you, I remain, dear Sir, with again all my congratulations,
Very faithfully yours,

E. A. Jonas.

A Well Worded Reply

New York, September 21, 1918.

E. O. Jonas, Esq.,

Chambre Syndicale des Négociants en Tableaux et Objets d'Art de France.

3 Place Vendôme, Paris, France.

My dear Sir:

As secretary of the recently formed American Art Dealers Association, I extend to you our hearty thanks for your congratulatory note of July 31st.

In these difficult times, we are using our best efforts to uphold the highest traditions of the business and we shall be indeed glad if we can have the co-operation of other societies like your own.

Faithfully yours,

Robert Macbeth,

Secretary American Art Dealers Ass'n.

Lamb's Lafayette Mural

Frederick Stymetz Lamb showed this week at the Lamb studios in lower Sixth Ave. his painting just completed for one of the rest houses of the U. S. Army. The subject is Lafayette's first visit to this country to support the new republic in its fight for freedom.

Lafayette is represented as landing from his vessel at the docks of Georgetown, D. C., being received by the authorities of that port, who were the first American citizens to welcome him.



HAND CARVED WOOD MANTEL

Adam Dabrowski

On Exhibition at W. & J. Sloane's

Bas-Reliefs by Miss Grimes

Miss Frances Grimes of 2 Washington Mews has recently completed two interesting bas-reliefs, one a portrait of a young woman—Miss Virginia MacDowell Porter of Buffalo, N. Y.—strong in characterization, and the other a decorative subject, "Nausicaa," from the Odyssey. This last work is finely modelled and has beauty of line, and above the figure is an inscription in Greek letters taken from the Odyssey. It is destined for the home of Mr. Charles E. Milmine at Lakeville, N. Y.

Leo Mielziner's Portrait of the President

Leo Mielziner has recently executed a crayon portrait of Woodrow Wilson in black and white which has been placed on exhibition at Kennedy & Co.'s, 613 Fifth Ave.

The face, with the familiar glasses, is shown in front view and the expression is immobile. The President wears a "turn down" collar with a dark four-in-hand tie and a dark suit. The black background emphasizes the high lights of the face.

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MUSEUM'S EDUCATIONAL WORK

It was made evident at the meeting of the Metropolitan Museum, held Sept. 24 for the representatives of the press, that the institution is not merely a storage warehouse for pictures, sculpture and other articles of virtue. The Museum is reaching out to benefit manufacturers and designers, so that commercialized products shall have a higher art trend with its cooperation than would be possible without it. Short outlines of the departmental activities were given by those prominent in them at this meeting.

Miss Edith Abbot outlined the lectures given both in the Public Schools and in the Museum itself, and the cooperative work done in connection with the American Museum of Natural History, especially in the matter of dress and design applicable thereto. This work has been applied to elementary schools with satisfactory results.

Talks for the blind form another Museum activity that has shown most gratifying results. Japanese lacquers and bronzes, Indian art, and Paul Revere Silver were the themes of these talks for the edification and inspiration of the blind listeners.

Suburban schools have been making extensive use of the Museum. The Renaissance Art Club of Yonkers is a constant patron of the Museum and its members have a two-year record of attendance. Other clubs have utilized the Museum's collections and facilities in similar fashion.

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¶ The Gorham Galleries are a continual exposition of everything new in contemporaneous sculptures.

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Montclair Museum

The Autumn and Winter season at the Montclair Art Museum has opened with an exhibition of sketches, to be continued to Nov. 3.

The catalog contains 89 numbers and the sketches are exceptionally good.

Kate Leah Cotharin contributes four pastels. The colors are soft and melodious; the sea and sand dunes are well rendered.

Childe Hassam is represented by four numbers entitled: "Seattle Harbor," "Bridge at Grez," "Barns at Grez," and "October, 1917," all sketchily executed in rich colors. Olive Black's landscapes are charming bits in which woods, trees, meandering streams and wading cows are given full color and compositional values. Felicie Waldo Howell's three contributions are carefully executed in characteristic fashion. Miss Howell has only just returned home from a summer spent at Gloucester and her "In Gloucester" is a fresh impression of that very paintable place.

"Coast of Alaska," by Leonard M. Davis, is reminiscent of the artist's work in the far north. The towering mountain peak, rising from the frozen sea, and flecked with infinitesimal floating clouds, is an appealing example.

Guy Wiggins is happy in his presentation of Gloucester and its environs. The lazy boats, the coast line with dashing breakers, bursting into spume and spray, are good.

Miss Amelia Defries, the English art critic, has been assigned to war work at the British Embassy, Washington, and is giving a weekly Art Causerie at the Arts Club, Washington, on the subject of "Art and the Social Reconstruction." The main trend of the lectures is to cover the field of the human need of art, and to show the meeting place of art with labor.

Orlando Rouland, of 130 W. 57 St., has returned from Washington where he painted a portrait of Miss Margaret Wilson at the White House, which will be exhibited with military portraits in Washington and N. Y. later in the season. In addition to his work on designating targets, Mr. Rouland is collecting unused musical instruments from all over the country for the use of men in the service.

Frank von der Lancken, for many years connected with the Merchants Institute of Rochester, N. Y., as director of the School of Applied Arts, has resigned and has taken a studio on East Ave., where he will devote himself to his painting-making portraiture an important feature of his work. He will remain on the faculty of the University of Rochester as lecturer on the "History of Art."

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Bottom, News Agent,

32 Duke St., St. James, S. W.

PARIS

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NOTICE TO SUBSCRIBERS

Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

When extra copies of any issue are required, advance notice of the number of copies so required should reach this office at latest by Thursday afternoon of any week. Later orders frequently cannot be filled.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property, but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals. We are frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale or, more especially, to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are correct.

THE SEPTEMBER BURLINGTON

A pair of Chinese lion incense burners in polychrome glazed porcelain, of the K'ang-Hsi period, are reproduced as frontispiece of the September number of the Burlington Magazine. The accompanying text is by R. L. Hobson. "Churchyard Crosses," by Aymer Vallance, is the title of the next paper, admirably illustrated. F. M. Kelly writes a review on "The Bibliography of Costume," with illustrative plates. "Soissons, Photographs and Notes," is contributed by Arthur Gardner.

Randolph Schwabe's "Italian Protection of National Monuments" is a timely and interesting article. "Recent Acquisitions for Public Collections" is Part V of C. J. Holmes' series dealing with this subject, and is illustrated by two fine plates. Herbert Cescinski's "A Chippendale Bureau-Bookcase" closes articles in the present number.

The Burlington Magazine may be obtained from the American agent, James B. Townsend, 15 E. 40 St., N. Y. City.

THE ART WAR TAX

Through a misunderstanding of the somewhat involved text of the proposed War Revenue bill now before the Senate Finance Committee, we stated in our last and August issue that American artists would be forced to pay a tax of 10% on all works sold, which, added to the virtual tax of 20% on frames, would amount to the large assessment of 30% on their work.

It is therefore with great pleasure that we are able to announce that, largely through the efforts of the committee of the new American Art Dealers' Association, and the work and argument of Mr. W. A. Coffin, who appeared with the dealers' committee before the House Ways and Means Committee in late July, and who spoke for American artists, the bill, as reported, exempts from taxation the work of living artists.

It is the more gratifying and not a little surprising that this most happy consummation was attained when one considers the suggestion made to the House Committee as to possible sources of revenue by the Treasury Department, and which strongly recommended a 20%, or even a higher tax, on all art works.

It is not likely that the Senate Committee, or later the Conference Committee of both houses, which will finally pass on the bill, will make any changes in the art tax as at present provided for—namely, one of 10% on art works sold. It should be understood that this tax will be levied upon all transactions between dealers.

The full text of the clauses of the revenue bill affecting art works, with the congratulatory messages exchanged between the newly formed Art Dealers' Associations of New York and London and the older one of Paris will be found elsewhere in our columns.

GERMAN ART AT MUSEUM

With the severe criticism of the possession by and exhibition of German pictures and other works of art by the Metropolitan Museum, published elsewhere in our columns, from a recent article in the Chronicle by a well known Metropolitan art writer, we are not in sympathy, and the same writer's implied attack in the same article upon Director Robinson of the Museum because he happened to have had some German decorations before the war, would seem to be both uncalled for and unjust.

An institution such as the Metropolitan would not be worthy of the name or reputation of a real museum of art were it lacking in examples of old and modern masters, and even of noted artists, no matter what may have been or is their nationality, and we cannot but consider it fortunate that the Metropolitan has, through its own purchases and the late Hugo Reisinger's bequest, secured a fairly representative showing of early and modern German art. The war has not lessened the fame of Albrecht Durer, the Cranachs, et al, nor that of the modern Leibl, Menzel, Lenbach, et al, any more than it has lessened that of Beethoven,

Mozart and Wagner, Kant, Fichte, Hegel and Schelling, or Goethe, Schiller and Heine. Great art should not and cannot have any nationality, and while in common with all right thinking people the world over, we necessarily condemn and despise the German Government and the German people of today who have upheld and uphold that Government in its barbarous course during this most unholy war, which Germany launched upon the world, we should not permit hysteria and a desire for sensation to cloud or warp our judgment of the arts. As to Doctor Robinson's German decorations and honors, these were deservedly given him in times of peace and for eminence in the arts of peace. Why, therefore, should he be adversely criticised for their possession?

We opine that the writer of the critical article on which we have commented will in time think better of his ill-advised attempted sensation.

ARTISTS AID LOAN

The Fine Arts Liberty Loan Committee, composed of representatives of all the Metropolitan art societies, has been doing yeoman work in the current Liberty Loan drive, and as we go to press reports astonishing success. This is the first opportunity that the artists of New York have had as a body to give financial aid to the Government, and their willing and comparatively large money contributions, added to their splendid poster, picture, sculpture, and other art work, should effectually dispose of any whispered intimation or suggestion that American artists are in any way lacking in patriotism.

OBITUARY

Frederick Robert Halsey

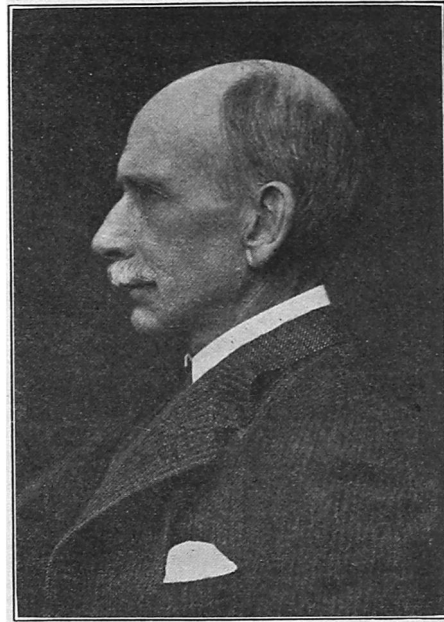
Frederick Robert Halsey, the widely noted collector of rare books and prints, died Sept. 29 last. He was born in Schenectady, N. Y., March 28, 1847, was graduated from Harvard in 1868, from the Columbia Law School in 1870, and received the degree of A.M. from Harvard in 1872. After practicing law for some years he retired to devote himself to his passion as a bibliophile. He was a trustee of the N. Y. Public Library and had long served as chairman of the library committee on prints, and he was also one of the committee chosen to build the Widener memorial at Harvard University. He was a member of the Union, University, Brook, Grolier, Harvard, Tuxedo and New York Athletic Clubs and the St. Nicholas Society. His wife, formerly Miss Keep, died ten years ago and he had no children.

Dr. Halsey's library was one of the finest private collections in this country and was sold in 1915 to Mr. Henry E. Huntington. It contained many thousand volumes, and was especially rich in first editions of American and English authors. Of the field of prints, Dr. Halsey had a remarkable knowledge, and he was a typical collector, who collected not only for rarity, but with aesthetic discrimination. He knew processes of print production and enjoyed working over the prints himself, listing and mounting them, and compiled the authoritative catalog, long out of print and hard to get, of the works of the Italian engraver, Raphael Morghen.

His collection of prints, sold during 1917 and 1918, has already filled eleven catalogs, and the sale is not yet finished. Besides numerous examples of the French portrait school of engraving of the XVII century and of the XVIII century, he had a particularly noteworthy collection of French XVIII century color-prints. This last named was unequalled in any public print-room abroad, even in France, and there was only one private collection (and that in France) that was as complete.

Richard Rathbun

Richard Rathbun, Asst. Secretary in charge of the U. S. National Museum of the Smithsonian Institution at Washington, died in that city July 16 last.



FREDERIC CROWNINSHIELD

Frederic Crowninshield

Frederic Crowninshield, artist and poet, and formerly Director of the American Academy in Rome, died at Capri, Italy, Sept. 13 last. He was one of America's most noted artists and was also widely known as a writer and poet. He was formerly President of the Federation of Fine Arts, N. Y., and achieved distinction through his mural paintings and stained glass windows. The artist was also a landscape painter of high reputation and painted many landscapes in Italy and the Berkshire Hills. His group of pictures painted in Italy formed a feature of the recent art exhibition at Stockbridge.

Mr. Crowninshield was born in Boston in 1845 and completed a course in the liberal arts at Harvard before taking up the fine arts for his life work. He was graduated from Harvard in 1866 and the following year began his art studies in Europe. He studied with Cabanel and Courure in Paris, with Rowbotham in London, and Benonville in Rome. In 1879 he accepted the post of instructor in drawing at the Boston Museum and served until 1885.

From 1885 to 1900 Mr. Crowninshield divided his time between N. Y. and Italy, and it was during this period that he executed the greater number of his mural paintings and windows which contributed largely to his reputation. Within this same period he published several books of verse and others on artistic themes. He was also a frequent contributor to literary periodicals. His best known book, "Villa Miraflores," bears the title of the building in Rome which was the home of the American Academy.

In 1913 Mr. Crowninshield gave an exhibition of his landscapes in this city which revealed the artist in a new light, as it was supposed that mural painting had occupied most of his time. The group comprised nearly 100 pictures and were principally scenes of New England and Italy.

His best known poetic works are: "A Painter's Moods," "Tales in Meter and Other Poems," and "Under the Laurel." He was a member of the Century Club, and in addition to his home in Capri, had a residence at 20 Piazza di Spagna, Rome.

The artist was married in 1867 to Miss Helen Fairbanks of Boston, who survives him. He also leaves two sons, Francis W., editor of "Vanité Fair," and Edward, and a daughter, Mrs. Carl A. de Gersdorff.

Lieut. Harry D. Thrasher

Lieut. Harry Dickinson Thrasher of N. Y., a well known sculptor, was killed in action in France Aug. 11. He is the first sculptor in the American army to give his life for the great cause. As soon as the camouflage section was organized he volunteered as a private, and before leaving here was made a sergeant. He received his commission as 2nd lieut. July 18 last in France.

Lieut. Thrasher was born in Cornish, N. H., in 1883 and began the study of art in Saint Gaudens' Cornish studio. After spending several years in N. Y. he won the scholarship prize offered by the American Academy in Rome. He returned home and was here for about two years before his enlistment. The sculptor was associated with James Earle Fraser of MacDougal Alley, and for a time occupied a studio at Sixth Ave. and 8 St. He executed several portrait commissions while there, and his last important work was the model of the Prentiss Memorial, designed by Kenyon Cox, displayed at the last Architectural League exhibition.

His friends in the art colony say that he gave fine promise for the future, and they expected he would render a good account of himself upon his return from the war.

(Obituaries continued on page 5)

ITALIAN ART NEWS

Milan, Sept. 30, 1918

The Italian Government within the past few months has been greatly enriched in art works through numerous valuable donations. The remarkable collection of etchings by Frank Brangwyn presented by the famous artist on the second anniversary of Italy's entrance in the war (part of which collection was exhibited last May) has now been deposited in the National Gallery of Modern Art at Rome. This collection, which comprises no less than 300 etchings, covers a range and variety of subjects truly marvelous.

Lodovico Pogliaghi, one of the most versatile and gifted of Italian artists, the author of the justly admired bronze doors of the Milan Cathedral, has donated to the State 48 monochromes representing places and episodes of the present war. This collection, when exhibited some time ago in London, created a profound impression. It is now to be deposited in the Risorgimento Museum.

Other interesting donations are the following: At Rome, from the Marquis Raffaele Cappelli, an antique marble head of Isis; from Duke Leopoldo Torlonia, a superb terra-cotta bust of Donna Giacinta Sanvitale-Conti, Duchess di Polli, a work probably by Algardi; from Signor Pio Fabri, a mosaic of Bartolomeo Bozza, the celebrated Venetian musician; from the architect, Guido Cirilli, a magnificent wooden ceiling of his own creation. At Florence, from Mr. John Murray, a brilliant painting of Piazzetta; from Signor Cesare Fantacchiotti, a statue of "Susannah" by his father, Odoardo Fantacchiotti who was an excellent sculptor; from Marino Fortuny, Jr., 28 rare etchings of his famous father. There were also donated to the Uffizi Gallery, self-portraits of Michetti, Faccioli, Piancastelli and Francesco Gioli.

The Pesaro Gallery (Milan) is preparing for the forthcoming autumn and winter a series of exhibitions of the highest importance. The Geri Gallery also announces its first exhibit of modern art for November and December, in which will figure the most prominent Neapolitan artists with a goodly number of works.

A superior collection of figures, groups, busts and designs by Rodin will, according to my Swiss correspondent, shortly be exhibited at Zurich, Basle and Geneva.

The Geri Gallery (Milan) announces an auction sale for October of the second part of the collection of Count Albertoni-Carcano. And for January and February the same gallery announces an important sale at Naples of the "Tesorone" collection which comprises about 2,000 lots of art works, both ancient and modern, including furniture, paintings, majolica, porcelains, bibelots, etc., and paintings by the most illustrious southern artists.

Ivan Lavretsky.

BOSTON

Little activity in the way of exhibitions is looked for by Boston dealers before Nov. 1, although the Vose Galleries are proving an exception to the general leaning toward a late opening of the season, as they are showing a group of paintings by Susan Ricker Knox. In her portraits of children the artist is especially successful in catching the juvenile on its good behavior and still keeping the distinctly childlike traits of pose and expression. All her work indicates a color instinct at once intense and delicate. "Flowers" successfully translates the values of clear summer sunshine in a garden and "Brass and Green" is a carefully observed, adroitly painted still-life.

The summer shows at the Guild of Boston Artists and at the Boston Art Club are being continued beyond the original scheduled dates for closing and the members in each organization have shown a commendable tendency to keep the exhibits freshened with frequent changes. For several weeks an enlivening note at the Art Club has been provided by two strong genres by C. G. Cutler. Mr. Cutler has the courage to throw overboard the tradition of the pretty girl portrait.

Cyrus E. Dallin has recently returned from a three months' sojourn in Utah, where he acquired material for more of his Indian sculptures.

At the Boston City Club there is an exhibition on of Czecho-Slovak art, largely touching upon the war in the form of posters and post cards. There is also a display of embroideries and potteries in show-cases. The whole showing was installed upon the initiative of Vojtech Pressig, head of the Department of Graphic Arts in the Wentworth Institute.

Ernest Sherburne.

MILWAUKEE

The five superior examples of the brilliant colorist, Walter Griffin, were the feature of the recent summer exhibition at the Art Institute. The good examples of Birger Sandzen, Ernest Albert, and those of three local painters, Spicuzza, Richard, Holberg, and Platner's sculpture "The Family" also attracted deserved attention.

CHICAGO

The posters for the Fourth Liberty Loan are shown at the galleries of Carson, Pirie and Scott and three local artists are represented, Everett Young, John W. Norton and J. Allen St. John. Joseph Pierre Nuytens, whose exhibition is now on in these galleries, is so well known for his symbolic groups on war subjects that the two displays fit in harmoniously.

The unveiling of the Alexander Hamilton statue in Grant Park on Sept. 28 had a well planned dedication program. The beautiful and noble bronze figure in its stately granite niche does much credit to the sculptor (the late Bela Pratt) and the architect, Charles A. Coolidge.

The Mid-West Chapter of the American Art Alliance held its first meeting Sept. 26. Several interesting addresses were delivered.

Two important exhibitions of original etchings by Frank Brangwyn and William Walcott are on at Roullier's. The O'Brien Galleries are holding an exhibition of the works of Wilson Irvine and Ben Foster.

At the Marshall Field Gallery there is on exhibition a collection of old American portraits including works by Chas. Wilson Peale, Gilbert Stuart, F. B. Morse, Thos. Sully, John S. Copley and Benjamin West, Henry Inman, Ralph Earle, Samuel Waldo and James Frothingham. The famous Franklin portrait by Duplessis is the treasure of the group.

At Young's Galleries are three small canvases by Felix Russman whom New Yorkers will recall as a prize winner at the last Spring Academy. Indiana is furnishing him plentiful inspiration for delightful things done in a spirit all his own. It is hard to recall any studies of level farming country that are so imbued with the charm of romance.

At the Thurber Gallery is one of the finest examples of L'Hermitte which the galleries of the West have ever seen. Though a small canvas it is an important addition to their collection of European masters, as is also a little Corot recently received.

Chas. Sneed Williams is now in training for the artillery in an officers' school at Camp Zachary Taylor, Ky.

Lorado Taft has been in Denver to witness the unveiling of his Loyalty Fountain.

The interior decoration of the Khaki and Blue Club has been turned over by Mrs. John Alden Carpenter to Miss Katherine Dudley who will work in conjunction with the architect, Howard VanDoren Shaw.

Edw. J. Holslag leaves shortly for the East to do some sketching in and about Gloucester.

One of the art events of the war exhibition week was the window display of the O'Brien Art Galleries, featuring the bust of the late Capt. Knyvett by Gilbert P. Riswold. The window displays of this concern are always notably tasteful, timely and interesting, due in good part to the work of Mr. Hennesy.

The Palette and Chisel Club open the exhibition season with a fine showing of nudes. There are, of course, many examples of the old, traditional art school type. K. Ballentine has in his two entries contrived to introduce a playful gaiety which suggests the realm of fancy.

Torrey Ross contributes a dainty little gem, all soft melting light and lovely color. The sensation of the display, however, is the study of a negress by John F. Carlson. This exhibition follows the annual array of sketches contributed for selection, by the artist members to the associate membership. Each associate member is permitted to choose one sketch from this show as an acknowledgment of his support and patronage.

Robert Reid's big decorative panel, suggested by the story of the grasshopper and the ant, is now on display at Young's Art Galleries. It will be remembered that the artist has taken some five thousand dollars in prizes on this panel and it is therefore a historic work.

The Thurber Galleries have been showing some rare Italian and Persian antiques from the O'Haron collection, a portion of which is to be seen at the Art Institute. These rare potteries, embroideries and wood carvings, together with the examples of the Barbizon and Hudson River schools to be seen here, give the galleries a mellow charm of age-ripened beauty.

The Healy Galleries of St. Louis are exhibiting the latest portrait commission of Edward J. Holslag, a life-size study of the little son of Mrs. Edith Shelton.

Marion Dyer.

PROVIDENCE (R. I.)

The annual exhibition of American paintings at the Rhode Island School of Design is now on. Among the artists represented are Wayman Adams, G. W. Bellows, F. W. Benson, F. A. Bosley, Emil Carlsen, E. Daingerfield, P. Dougherty, Gertrude Fiske, A. C. Goodwin, A. L. Groll, R. Henri, C. S. Hopkinson, M. P. Kirkpatrick, E. Lawson, Jonas Lie, P. Little, DeWitt M. Lockman, W. Lockwood, W. C. Loring, K. H. Miller, J. F. Murphy, W. McG. Paxon, Elizabeth W. Roberts, Albert F. Schmitt, L. G. Seyffert, A. E. Sterner, G. Symons, A. Tucker.

PHILADELPHIA

Subscribers to \$10,000 bonds of the current Liberty Loan will have the privilege of having their portraits painted by Leopold Seyffert, H. R. Rittenberg, Albert Rosenthal, Adolphe Borie, Jessie Wilcox Smith, Lazar Raditz, Alice K. Stoddard, Violet Oakley, Joseph Sacks, Robert Susan, or F. Walter Taylor, in temporary studios set up along the "Boul' Mich' of the Latin Quarter, reproduced very effectively on the roof garden of the Bellevue-Stratford Hotel. Those who subscribe to \$100,000 bonds can be similarly honored by portraits painted in their permanent studios by Leopold Seyffers, Julian Story or H. H. Breckenridge. Portraits already executed are those of Lieut. Colket Caner, U. S. A., Ensign Chandler, U. S. N., Mr. W. W. Curtin, Mr. and Mrs. Percy Chandler, Mrs. John B. Thayer, Jr., Miss Eleanor T. Chandler, Dr. Geo. Stout, and Mr. Sam'l D. Lit. Sitings will be given daily until the end of the drive, under the direction of Mr. Theo. E. Wiedersheim, Jr., Chairman of the Artists' Committee. At the last report \$400,000 in bonds had already been subscribed.

Registration of students in the local art schools is naturally affected by war conditions. Upward of 74 artist members of the Academy Fellowship are serving with the colors, and it is quite probable that many students will remain for some weeks longer at the open air school at Chester Springs.

The Quarterly Bulletin of the Pa. Museum, just issued, contains an interesting account by the editor, Mrs. S. Y. Stevenson, of the establishment of a new children's museum according to plans laid out by the director, Mr. Langdon Warner.

Portraits of the late Prof. Marion D. Learned and Edward Muybridge, inventor of modern moving pictures, both by Elsa Koenig Nitzsche, have been presented to the University of Pa. as the gift of students and admirers. In order to give additional educational value to its collections, the University Museum will in future have the co-operation of local artists. The applied arts are comprehensively illustrated in this museum, not only in the remarkable group of Chinese porcelains, many of them from the famous Morgan collection, but also in the recently acquired collection of ceramics and bronzes from Mesopotamia, Greece, Italy and Egypt. Curators have been appointed to assist in the examination of this collection and of the Oriental and Indian sections.

George Whitefield, the famous English evangelistic preacher associated with the early history of the university, will be commemorated in a fine statue modeled by Dr. R. Tait McKenzie, sculptor and Director of Physical Education of the University. The statue is to be erected in the great triangle of the campus.

Eugene Castello.

MONTREAL

The Art Association of Montreal, which hitherto has confined its galleries to exhibitions of pictures and sculptures, together with the permanent collection formed by purchases and donations, recently decided to enlarge its scope in line with similar institutions in other centers, to include a museum of antique art handicraft of all kinds, for which space in the building was already available. This action was taken in order to be of assistance to Canadian architects, designers and manufacturers.

An interesting collection of XVI and XVIII century ironwork has already been assembled, and especial mention may be made of XVI century Spanish chest locks. Some excellent examples of English furniture, silver and early printed chintzes suggest the lines which will be followed.

Pottery is represented by a number of important Sung examples, Japanese tea jars and a collection of European wares. These are helped out by loans which include a collection of early Persian pottery.

Several loan exhibitions have already been organized with a view of interesting the public in the museum.

A print room has also been opened in connection with the library. This new section opened with a loan exhibition this summer, which, though small in number, contained fine examples of Whistler, Seymour Haden, Brangwyn, Pennell, and others. An instructive series of drawings by old masters from a private collection has recently been loaned the Association and are now on view in the galleries.

It has required considerable courage to undertake these progressive steps in face of present difficulties, but faith in the art future of Canada and a desire to take an active part in that future decided the authorities to proceed at once with the program. To Mr. Cleveland Morgan, one of the recently elected members of the present council, is largely due the credit of organizing the formation of the museum and print room and arranging the exhibits.

The officers of the Association for 1918 are as follows: Hon. Pres't, Sir Vincent Meredith, Bart.; Pres't, Dr. F. J. Shephard; Vice-Pres't, C. J. Fleet, K. C.; Hon. Treas., W. R. Miller; Curator-Sec'y, J. B. Abbott.

PARIS LETTER

Paris, Oct. 2, 1918.

Les Amis des Artistes Association, of France, at a recent meeting issued a list of the art works acquired during 1917 and distributed to the members of the Society. It is interesting to Americans not only because it contains the names of a considerable number who were awarded prizes, but also because it is in a measure an accounting of the money subscribed for the aid of needy artists in France, and distributed by this Society in the purchase of varied art works. Many Americans became members of the Association at the exhibition of the paintings of Francois Cachoud at the Anderson Galleries in 1917 and among those who were fortunate enough to obtain prizes were the late Hon. Joseph H. Choate, who was awarded a watercolor by Rioux and a painting by De Germain; Mrs. Frederick S. Chase of Waterbury, Conn., received a still life by Zanon and a pastel, "Mioches de Greves," by Flor David; Mrs. D. Cady Eaton of New Haven, an oil "Infirmiere" by Mme. Damp; Hon. H. A. Elsberg, a drawing by Chatelet; William S. Hedges & Co., an oil, "Les Grandes Arbres" by Corneau and Mouton, a watercolor by Barard; Mme. M. W. Kozmanski, two oils, "Alle a Nice," by Mme. Thomas, and "Interieur Breton," by Giot; Mr. Meyer Goodfriend, an oil, "Paysage," by Harrison; Mr. George Kessler, a still life by Mlle. Baudry; Mr. Wm. D. N. Perine, a statue "La Pudeur," by Robert, and an oil, "Un Coin de Saint-Cloud," by Marston; Mr. Bernard Shoninger, a still life, "Cour de Ferme," by Royneau; Mr. S. Tuska, two oils, "Cour de Roban" by Lita Besnard and "Le Lavoir" by Maillaud; and Mr. M. Wyding, an oil "Agent de Liaison," by Cochet, and a pastel "Petite Fille aux Journaux," by Flor David.

Among other winners are Hon. Myron J. Herrick, who received an oil, "Roses et Violettes" by Allouard and "Armenienne," by Cherart; Ridgeway Knight, a pastel, "Paysage," by Seguin-Bertault, an oil, "Bagatelle le Matin," by Pringault, and an oil, "Port Magaud," by La Montague St. Hubert.

In the report of the Secretary-General M. Clement-Janin, complimentary reference was made to several Americans, notably, Mr. Meyer Goodfriend, who organized the Cachoud exhibition in N. Y., the Anderson Galleries, which donated the rooms for the exhibition, the artist M. Cachoud himself, and to Mr. Raphael Weill who, through Mlle. Rebecca Godchaux, organized a successful art sale in San Francisco.

Mr. Meyer Goodfriend, a representative of Les Amis des Artistes in America, recently sold two oils by Cachoud, "Le Ruisseau Sous la Lune" and "Lever de Lune en Plaine."

The bust portrait, Victor Rousseau, perhaps the greatest of modern Belgian sculptors has made of Eugene Isaye, has been purchased by the Belgian Government and will be installed in Brussels after the war. The work was executed in London since the war, where both artists met once more under rather sad circumstances. However, both being endowed with characteristic native courage, they set to work, Isaye on his Stradivarius, Rosseau through his so creative handling of the clay. Thus the portrait of the master violinist and present conductor of the Cincinnati Symphony Orchestra came about. Whistler once asked Isaye to pose but circumstances interfered. The stunning relief portrait of Isaye by his intimate friend Constantin Meunier was exhibited in America during the Meunier Exhibition there.

OBITUARY

(Continued from page 4)

Charles Purcell Macklin

Lieut. Macklin, killed in action May 30 last at the Western Front, was the son of Charles G. Macklin, Pres't of the Newcomb-Macklin Company, and was born Oct. 18, 1898. He entered the Riverside Flying School, Riverside, Calif., April, 1917, and in Sept. 1917, was awarded an international license from the Aero Club of America. Not having reached his nineteenth year, and consequently too young to enter the U. S. service, he enlisted with the British Royal Flying Corps and went to Toronto, Can., to complete his studies, was appointed lieutenant, and went to Lincolnshire, England, Jan. last, then to Scotland, and finally to France April 12 last. He began active service immediately and took part in several engagements. On May 30, 1918, during a battle in the air, his fighting plane was seen to go down out of control east of Le Petit, behind the German lines.

For a time it was not definitely known whether he was taken prisoner by the German army or killed. Recently a message was dropped, supposedly by an enemy flier, stating that Lieut. Macklin had been buried east of Perisieux, on the Miromont Road, which confirms the belief that he has made the supreme sacrifice for the great cause of Justice and Freedom. This information, received from Major Ronald McClintock, his commanding officer of Squadron No. 3, R. A. F., is regarded reliable, although unofficial.

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ST. LOUIS

Some 75 oils are in the thirteenth annual American Artists' Exhibition at the City Art Museum. This is about one-half the number of paintings displayed in some previous exhibitions. The entries were judged by a visiting jury consisting of George W. Stevens, director of the Toledo Museum, George W. Eggers, director of the Chicago Art Institute, and Robert Harsche, assistant director of the Carnegie Institute, Pittsburg.

The exhibition will continue until about Nov. 1. It is so timed that exhibitors can send their paintings here from the similar display in Buffalo, and can proceed from here to Chicago. No money prize is offered.

BUFFALO

An exhibition of paintings by Bryson Burroughs opened at the Albright Gallery Sept. 18 last. On Sept. 18 an impressive although informal ceremony took place when Charles Clifton, President of the Fine Arts Academy, presented diplomas to the first class of students in Occupational Therapy to be graduated from the Art School of the Albright Gallery. The occasion was of more than ordinary significance, for it was eloquent of the active part that the school is taking in adapting its work to the present emergencies. An exhibition of work by the students in the new Occupational Therapy course for the training of reconstruction aides opened in Gallery V at the same time. Examples of basketry and weaving are shown; also of woodworking and bookbinding.

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Babcock Galleries, 19 E. 49 St.—Exhibition of American paintings. Through the month.
The Bronx Exposition, E. 177 St., West Farms—Arts, sciences and industries, to Nov. 1.
Ehrich Gallery, 707 Fifth Ave.—Paintings by early Belgian (Flemish) artists, including examples by Rubens, Van Dyck, Teniers, etc., etc., and in the Print Gallery, prints (etchings and engravings in black-and-white and in color) of Belgian subjects by such well known etchers as Cameron, Haig, Brangwyn, Sensey, etc.
The Ferargil Gallery, 24 E. 49 St.—Modern American paintings until Nov. 1.
Folsom Galleries, 560 Fifth Ave.—American artists, including the work of the late Henry Golden Dearth. Through the month.
Gorham Galleries, Fifth Ave. at 36 St.—Carry-on exhibition of American sculpture. Patriotic and war subjects, Nov. 9-30.
The Little Gallery, 4 E. 48 St.—Hand-wrought silver, lustre ware and Tenafly weavings.
Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Fridays, 5c., free other days.
Milch Galleries, 108 W. 57 St.—Fine American paintings. Through the month.
Montclair Art Museum, Montclair, N. J. Summer sketches. Through the month.
Montross Gallery, 550 Fifth Ave.—Opening exhibition season of 1918-1919. Modern paintings to Oct. 26.
Museum of The American Numismatic Society, Broadway near 155 St.—War insignia. To November 1.
National Arts Club, Gramercy Park—Three recent canvases by Ralph Albert Blakelock.
N. Y. Historical Society, Central Park West and 76 St.—Drawings of powder horns. End of Oct.—through Nov.
New York Public Library—Print Gallery (Room 321) Making a Lithograph.
The original drawing by Hugh Ferriss, of "The 4th of July parade conveyed by airplanes passing the Public Library"; also a drawing on stone by Bolton Brown and Leo Mielziner's portrait of himself.
Henry Schultheis, 142 Fulton St.—American paintings by Chase, Murphy, Wyant and others.

ART AND LITERARY AUCTION SALE CALENDAR

BOSTON—C. F. Libbie & Co.—Miscellaneous books including ornithology, travel, epitaphs, Rowfant Club publications, art books, architecture, botany, conchology, fishes, early American imprints, criminology, costumes, Canada, Indians, etc., Oct. 16-17. Each day at 10 and 2 o'clock.
Keeler Art Galleries, 12 Vesey St. near Broadway—The famous Gus Brown collections. Valuable stamps coins, Monday, Tuesday, Wednesday, Thursday and Friday, Oct. 14, 15, 16, 17 and 18. Guns, pistols and Indian relics, Tuesday, Wednesday, Thursday and Friday, Oct. 22, 23, 24 and 25. Remarkable collection of rare antiques, Monday, Oct. 28 and continuing following days until all is disposed of at 1:30 each afternoon.

ARTISTS' EXHIBITION CALENDAR

New York Water Color Club—Twenty-ninth Annual Exhibition—American Fine Arts Gallery, 215 W. 57 St.—Nov. 2-24. Exhibits received Oct. 18-19.
The Pennsylvania Academy of the Fine Arts, Philadelphia, Pa. Sixteenth annual watercolor exhibition. Opens November 10, 1918—December 15, 1918. Exhibits received not later than Wednesday, October 16.
The Pennsylvania Society of Miniature Painters. The Pennsylvania Academy of the Fine Arts. Nov. 10-Dec. 15. Entries before Oct. 28.

COMPETITIONS

The Architectural League, 215 W. 57 St.—The Henry O. Avery prize of \$50 for sculpture and a special prize of \$300 for the best design submitted by an architect, sculptor and mural painter in collaboration, for a jardiniere for the Vanderbilt Gallery. Drawings and models must be delivered at the League rooms on November 1.

SAN DIEGO

On the 65th birthday anniversary of Mr. John D. Spreckels, a full-length, life-size portrait of Mr. Spreckels, painted by Arthur Cahill, was presented to Mr. Spreckels by friends. Mr. Cahill had been working in his studio at the Coronado Hotel for several months painting portraits of the officers of the 144th Field Artillery, Camp Kearny, when he induced Mr. Spreckels to pose for him.

ROCHESTER (N. Y.)

The summer exhibition at the Memorial Art Gallery, which remained through September, comprised about 90 canvases, representing nearly 60 artists. In the introductory to the catalog the exhibition is characterized as a review of the year's art activities, supplementing the gallery's group and special exhibitions with the most significant productions of men hitherto not adequately represented here.

The pictures were all selected from the country's leading exhibitions and from direct offerings from the studios of those painters who have been influential in maintaining the high standard of American painting.

Variety of subject matter distinguished this summer exhibition. "The Sawdust Trail," by George Bellows, and the fine "Trembling Leaves," by Willard Metcalf, occupied commanding places. Their standard was ably maintained by Theresa Bernstein in "The Polish Church, Easter Morning"; Elliot Torrey in "Boy with Boat," full of scintillating light, and Leon Kroll's strongly constructed landscape and figure subject, "In the Country."

The portrait group was unusually strong, representing George Bellows, F. Luis Mora, Ivan Olinsky, G. Trotta, Pauline Palmer, Leopold Seyffert, Maria J. Strean, Albert Rosenthal, and Marie D. Page. Two decorative compositions, "Sisters," by Arthur Crisp, and "Astronomy," by Andrew T. Schwartz, suggested the allegorical. It was a far step from the beflagged bit of Fifth Ave. by Elizabeth Spencer to the enchanting mystery of the Southwest in the canvases of George Bellows, Mathias Sandor and Walter Ufer.

On account of their significant offerings the following artists enjoyed an auspicious introduction: Robert A. Graham in "The Arbor" and "Girl in Yellow," Louise L. Huestis in "Portuguese Woman," William F. Kline in "A Heritage of the Middle Ages," Charles Ebert in "Hudson River in Winter," Charles Basin in "Winter," R. S. Bredin in "By the River," W. J. Edmondson in his well rendered figure subject "The Beginner," E. Martin Hennings in "On the River Front," Alfred Huty and Alonzo Klaw in winter pieces, Lilla C. Perry in "My Lamb," and C. M. Boog in "Boy with a Boat."

There were striking canvases by Ruth A. Anderson, Howard Giles, Walter Griffin, Harry L. Hoffman, Paul King, Mary T. Mason, Lillian B. Meeser, Maurice Molarisky, G. Glenn Newell, Carl Nordell, M. H. Pancoast, Annie L. Perot, Robert Van Boskerk, Fred Wagner, Helen and Philip Whitney, and Katherine Farrell. Helen McCarthy was represented by her Mary Smith Prize picture of the Pa. Academy exhibition, as also Elizabeth F. Washington by her "Winter," which won the same prize the year before.

Artists who have perpetuated the freshness of the salt sea air and the charm of light on the water were William Ritschel in his canvas "Silvery Night, Carmel-by-the-Sea," Jesse Whitsit in "Providence, Afternoon," Eric Hudson in "Northwest Wind," and Ruth Anderson, who in "Bass Rocks Beach" had a canvas all astir with the vitalizing quality of sea air.

CINCINNATI

"Two Girls Fishing," the title of a brilliantly painted picture by John S. Sargent, has just been acquired by the Museum from Knoedler's. The canvas, which shows two pretty girls fishing in a mountain-stream, seems to have been painted, judging by the character of the landscape, especially the beaver dam, during Sargent's trip through Colorado and Wyoming several years ago. Sargent at the time told someone that he thought the Indians he saw in Wyoming were of greater interest to the sculptor than to the painter.

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WORCESTER, MASS.

A number of recent acquisitions are announced by the Worcester Museum. Commenting upon the lately acquired portrait of a lady, attributed to Jan Verspronck, "of whom, unfortunately, but little is known," says Raymond Wyer, director of the museum, "and judging from the works ascribed to this painter, no more gratifying attribution could be given among the minor men to a Dutch portrait of the XVII century. Except for less sure technique in brush work, this portrait is not unlike certain examples of Franz Hals in color and conception."

The museum has also acquired a polychrome terra-cotta Florentine XV century "Madonna and Child," and an interesting portrait of Colonel Theodore Atkinson, by Blackburn (XVIII century). Colonel Theodore Atkinson was a prominent figure of his time, and saw service in the French and Indian wars.

ELMIRA (N. Y.)

During October an exhibition of paintings by Edward Mack Curtis Hawkins is on at the Arnot Gallery. Mr. Hawkins was the favorite pupil of Beardsley, a pupil of Bridgeman, and received the criticism of Monet, Cazin and Whistler. He has received medals at Cleveland, Liege, Order of Leopold, Belgium, hon. mention, Secessionists, Turin, Italy, and Order of the Iron Crown of Roumania.

CLEVELAND

An exhibition of tapestries is on at the Museum. The exhibition is large and of the highest quality. An important part of the tapestries which fill the Court of Armor and Tapestries, the Garden Court and three galleries, consist of weaves locally owned. The remainder of the exhibits are loaned by prominent art dealers.

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THAT BLUMENSCHN LETTER Taos Artists Protest

Editor AMERICAN ART NEWS.
Dear Sir:

In order to correct, as nearly as possible, a false impression caused by a letter by Mr. E. L. Blumenschein, published in the AMERICAN ART NEWS of Sept. 14 last, we would deem it a great favor if you will publish the accompanying letter written by Mr. Blumenschein, which explains itself.

Yours very truly,

E. Irving Couse, W. Herbert Denton, E. I. Blumenschein, Walter Ufer, Julius Rols-hoven, J. H. Sharp and Victor Higgins.
Taos, N. M., Oct. 7, 1918.

Salmagundians Also Protest

Editor AMERICAN ART NEWS,
Dear Sir:

In your issue of Sept. 14 there appeared a communication from Mr. E. L. Blumenschein of the Taos, N. M., art colony, for which the Salmagundi Club, of which Mr. Blumenschein is a member, wishes to disclaim all responsibility. I fancy that Mr. Blumenschein himself, upon second thought (if, indeed, there can be a second thought, where the first impulse seems to have been so thoughtless), will wish to recall his ungenerous words reflecting upon the good faith and patriotism of his fellow painters.

The Salmagundi Club has been very busy with the painting of so-called "war targets" or "designation charts" for the use of the cantonments in the training of the new men in musketry and machine gun practice. Through our War Service Committee, we have supplied a large number of these "landscape targets" to the various instruction camps, and have received expressions of appreciation from the commanding officers that have greatly encouraged the painters in this unselfish work.

Mr. Blumenschein was designated by our War Service Committee to act for us in forwarding the work among the artists of the

Taos colony. It is apparent from the number of indignant protests against his officious comments on his associates received by the Salmagundi Club, that while acting within our discretion in asking him to represent our War Service at Taos, we did not sufficiently appreciate his aptitude for indiscretion. Very truly yours,

C. M. Fairbanks,
Cor. Sec., Salmagundi Club.
N. Y., Oct. 7, 1918.

Mr. Blumenschein Explains

Editor AMERICAN ART NEWS,
Dear Sir:

In the Sept. 14 issue of the AMERICAN ART NEWS you published a letter from Taos signed by myself. Many of the Taos artists have taken great offense at this letter and I very much want to correct their interpretation and to publicly apologize for my blundering words.

Not for one moment had I any intention of conveying the idea that the artists of Taos were not fine, serious men at their art and at all times doing their patriotic "bit" and willing to do more.

But since that campaign for "range-finder" pictures, knowing from generals of the army that these pictures represented the greatest and most useful contributions the artists could make, I was over-zealous in my efforts to impress this knowledge upon artists of all other summer colonies who had not yet painted "range-finders." That was my one big object, to obtain for the soldiers all the pictures possible, and I thought by showing how different artists reasoned before knowing the practical value of the "range-finders," and how, notwithstanding all the many pulls of supporting families in these difficult wartimes, the minute they discovered that they could be of help, they gladly went to work and in two weeks had collected about 20 canvases for the army, I thought that would be proof of the painter's fine willingness to give his talent.

Instead of expressing what was in my mind I clumsily, though innocently, wrote words that some people think malicious and maligning, and I sincerely and ardently hope you will publish this apology that the wrong may be corrected as far as possible.

The artists of the United States are called upon to give not only what the average business man gives in the many branches of war contributions, but in addition, they give free their thousands of posters (of which only a few are chosen), many paintings for "range-finders," and donations to Liberty Loan campaigns, Red Cross and numerous aid societies.

The American artist is certainly giving invaluable help to his government, and I am saddened to think I could have given any other impression.

The many artists of Taos will be particularly indebted for the publication of this note, and needless to say, I will be most grateful. Sincerely yours,

Ernest L. Blumenschein.
Taos, New Mexico, Oct. 7, 1918.

NOTES OF THE DEALERS

Mr. Edward Brandus, who remained here until late August, when he sailed for Paris, where he is at present, took with him a number of canvases by certain foreign painters which he shrewdly estimates will have an appreciated value in Europe after the war.

Mr. Joseph Duveen of Duveen Brothers sailed for London last month and is expected to soon return. It is understood that his visit to London had much to do with his recent generous gift to the Tate Gallery, which was recorded in the August ART NEWS.

The firm of Robinson & Farr of Phila., of which Mr. Daniel C. Farr, for many years with Knoedler & Co., is the American partner, is going out of business and is disposing of its superior stock of old furniture, bibelots and paintings at private sale at the galleries on Walnut St., Phila.

Mr. Roland Knoedler, who, with Mrs. Knoedler and the former's brother-in-law and sister, Mr. and Mrs. Jan Chelminski, spent the summer and early autumn at the Virginia Hot Springs, has returned to town.

Mr. Francois Kleinberger, who, with Mrs. Kleinberger and Mr. and Mrs. Emil Sperling and children, spent the summer at the Virginia Hot Springs, has returned to town and is at the St. Regis for the Winter.

Mr. D. G. Kelekian has returned to town from the Virginia Hot Springs and is at his galleries.

Mr. Louis Ralston, who, with Mrs. Ralston and their daughter-in-law, Mrs. Wm. Ralston, spent the summer at Lake Placid, has returned to town and is at his gallery. Lieut. Wm. Ralston, who is at the front in France, at last reports, was well.

Mr. Henry Reinhardt and Mrs. Reinhardt, who spent the greater part of the summer at Spring Lake, N. J., have returned to town. Mr. Paul Reinhardt has been at his post of duty in government service here and with Mrs. Reinhardt has remained in town all summer.

Mr. N. E. Montross spent the summer at his country place in Westchester and from there made motor trips to various places of interest, including Canada and New England.

The Arlington Gallery, 274 Madison Ave., is being newly decorated in anticipation of its fall and winter season.

WITH THE ARTISTS

Anthony Ewer, the artist, who is also the author of "Christopher Cricket on Cats" and "Rhymes of Our Valley," has just written another book of verse entitled, "Wings and Other War Rhymes," which is now published by Moffat, Yard & Co.

Helen Watson Phelps has returned from her summer studio at Elizabethtown, N. Y., where she has been painting since last spring, to her Sherwood studio.

Pietre Van Veen, the Dutch artist who has made America his home since 1916, spent the summer at Bellport, L. I., where he painted several landscapes. He is now at his Sherwood studio.

Victor D. Hecht painted at Woodstock, Vt., all summer and has now returned to his Sherwood studio.

Jerome Brush, the sculptor, son of George De Forest Brush, has taken a studio in the Sherwood for the winter.

Milton Bancroft, successful decorator and figure painter, has closed his N. Y. studio and joined the Y. M. C. A. War Relief. He is now in Maryland, but expects to soon sail for France.

Albert R. Coleman, who has lived for several years in Indianapolis, has returned to N. Y., and will be associated this winter with the Milch Galleries as manager and salesman, the post held for several years by Frank Rehn. Mrs. Rena Tucker Coleman, for several years associated with the Herron Art Institute at Indianapolis, and who was art critic on the Indianapolis News, will take up art writing here.

De Witt M. Lockman, who spent much of last year in the Adirondacks, owing to illness, has quite recovered and is painting in his Sherwood studio.

Irving R. Couse is still at Taos, N. M., but will return to his Sherwood studio about Nov. 1.

Jonas R. Lie has returned to N. Y. and has taken a studio in the Sherwood for the winter.

William R. Derrick has been painting at Short Hills, N. Y., since the late spring and will return next month.

R. W. Van Boskerck is at Wakefield, R. I., where he has spent the summer and will soon return to his Sherwood studio.

William T. Ritschel spent the summer painting along the California Coast and has several canvases at his Sherwood studio.

Adolph Bori, who was so ill at Ogunquit, Me., during the summer that an operation proved necessary, is recovering and will probably be able to return next month.

Wayman Adams, who spent some years in Indianapolis, and whose McClure Hamilton portrait took the prize at Newport this summer, will share William Ritschel's studio in the Sherwood this year, where he will paint some important portrait commissions.

Mrs. Clio Bracken has recently executed at her studio a statuette of Lieut. Henri Farro, the French artist and aviator. The statuette is 16 in. high and is an excellent piece of portraiture. Mrs. Bracken is now making statuette of a number of other famous "aces" and aeronautic personalities. She has modeled in clay a head and bust of Lieut. Granville A. Pollack.

Her small bust of Maj. Gen. William L. Kenly shows the subject as a member of the Aircraft Production Board and in her portrait bust of Lloyd Osborne the subject appears in an eminently typical pose.

Miss Maud Earl, the English artist, has taken a studio at 590 Fifth Ave.,

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Lionel Walden, long resident in Paris, has been in Honolulu for some time past and has just finished decorating a local theatre. It is possible that he may exhibit in N. Y. during the coming season with one of the Macdowell groups.

Martha Wheeler Baxter, who spent the greater part of the summer in town, doing "hostess" and canteen work for the enlisted men, has recently painted a portrait in oil of Ensign Leonard E. Bray, U. S. N., and miniatures of Miss Elizabeth Hicks and Mrs. Willard Rising (of California). She is now busy on some panel pictures, one of which was already sold to a Philadelphian in the early summer.

Maxfield Parrish has leased the four-story and basement dwelling at 49 E. 63 St.

Paul Manship in Italy

Paul Manship, who has a studio in Washington Mews, is another sculptor enlisted in the service of his country. Although engaged recently in work upon a number of important commissions, he has left his studio to take up service with the American Red Cross, and has sailed for Italy, where he expects to remain until the end of the war.

A recent work of the sculptor is one of the new war medals, which is almost completed.

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